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October 17, 1996

Federal Communications Commission
Office of Secretary

Mr. William F. Caton, Secretary
Federal Communications Commission
1919 M Street, N.W.
Washington, D.C. 20554

Re: Notification of Permitted Ex Parte
Presentation in CS Docket No. 96-60

Dear Mr. Caton:

On behalf of Lifetime Television ("Lifetime"), and pursuant to Section 1.206(a)(1) of the Commission's rules, we hereby submit an original and one copy of a notification of an ex parte contact in CS Docket No. 96-60.

Nancy Alpert, Senior Vice President of Business and Legal Affairs of Lifetime and the undersigned counsel to Lifetime met with the following Commission personnel: Jackie Chorney, Legal Advisor to Chairman Hundt; Suzanne K. Toller, Legal Advisor to Commissioner Chong; James R. Coltharp, Special Advisor to Commissioner Quello; and Anita L. Wallgren, Legal Advisor to Commissioner Ness, regarding matters set forth in the attached written submission.

Kindly direct any questions regarding this matter to the undersigned.

Respectfully submitted,



Donna C. Gregg
Counsel for Lifetime Television

cc: Jackie Chorney (FCC) w/encl.
Suzanne K. Toller (FCC) w/encl.
James R. Coltharp (FCC) w/encl.
Anita L. Wallgren (FCC) w/encl.

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THE HOLLYWOOD REPORTER®

a BPI publication

66th year

September 10, 1996

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THE REPORTER Robinson Lerer Poll

How much influence, if any, will each of the following have on the way you vote in the presidential election? Do you think each of the following will have a great influence, some influence or no influence at all on the way you vote?

	great influence	some influence	no influence	won't vote	don't know
Political endorsements by actors or actresses	2%	12%	83%	1%	1%
Presidential candidates' position on the entertainment industry	6%	28%	63%	1%	2%
The coverage of the political conventions	8%	43%	44%	1%	1%
The televised presidential candidate debates	20%	48%	31%	1%	1%
Political advertisements	5%	34%	57%	1%	1%

THR poll: Voters don't align with showbiz stars

By Stephen Battaglio

NEW YORK — As the race to the White House unfolds this fall, Hollywood stars are likely to come out for their favorite candidate. But their endorsements won't mean much to voters, according

Kinnear off 'Later,' in with 'Old Friends'

By Lisa de Moraes

Greg Kinnear is leaving as host of NBC's "Later With Greg Kinnear" roughly two weeks after two weeks after he was staying.

Kinnear, who has hosted "Later" since February 1994,

See KINNEAR on page 7



Kinnear

to a recent Hollywood Reporter/Robinson Lerer Poll.

When asked how much influence political endorsements by actors and actresses have on the way they vote in the presidential election, only 14% of the respondents said it will have an impact. And 83% said it will have no influence at all.

The telephone poll of 1,002 adults taken by KRC Research from Aug. 10-18 asked Americans

See POLL on page 8

No charge for 'Starship' extras

By David Robb

Producers of "Starship Troopers," TriStar Pictures' big-budget sci-fi feature, have found several hundred extras who are willing to "work" on the film without pay — a labor practice that violates state and federal minimum-wage laws, according to state and federal labor officials.

London's bridge to prod'n at Par

25-year vet exits post for exclu deal

By Kirk Honeycutt

Acting on his longtime desire to explore filmmaking, Barry London resigned Monday as vice chairman of the Motion Picture Group at Paramount Pictures to enter into an exclusive production deal with that studio.

London said he will, however, stay in his position until a successor is found.

"This is a move I've wanted to

ABC scores hit with Emmycast

By Lisa de Moraes

ABC's Emmycast on Sunday night registered the show's best overnight numbers since 1986.

The three-hour primetime show, which ran from 8-11 p.m. (ET/PT), posted an 18.0 rating/27 share in the metered mar-

See EMMYS on page 89



London

make for some time, and now the time is right," said London. "I made the decision in conjunction with (Viacom Entertainment Group chairman) Jon (Dolgen) and (Group chair-

See LONDON on page 8

Canadians get \$74 million for home-grown TV

By Etan Vlessing

TORONTO — The Canadian government injected CAN\$100 million (\$74 million) into Canada's independent production sector Monday, roughly doubling the subsidy dollars annually directed at making domestic TV fare.

Sheila Copps, the federal heritage minister, made the announcement as expected (HR 9/5). The move reverses a trend of government cutbacks.

See CANADA on page 92

'Jurassic' ride on a record roll

By Scott Hettrick

The popularity of the new "Jurassic Park — The Ride" attraction pushed summer attendance at Universal Studios Hollywood to a record 2.5 million visitors from June 1-Sept. 2 and has put the park on pace to set an annual record.

See "JURASSIC" on page 94

WHAT'S INSIDE

Boxoffice takes a big hit 4
Lifetime special issue 15
Large-format special issue 49



FOTO-KEM/FOTO-TRONICS

MOTION PICTURE FILM & VIDEOTAPE LABORATORY 2800 W. OLIVE AVE., BURBANK, CALIFORNIA (818) 846-3101

Q What films have \$359 million in only A The large format films*

AS AN INDUSTRY PIONEER, THE PAST TWENTY YEARS HAVE BEEN



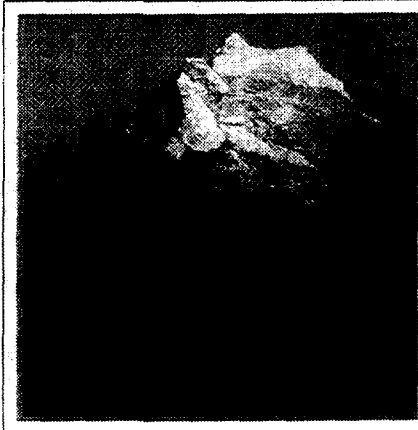
**TO FLY! INDUCTED INTO THE
NATIONAL FILM REGISTRY**

In January, the Library of Congress selected *To Fly!* for preservation in the National Film Registry, where it joins such classics as *Birth of a Nation*, *Citizen Kane* and *Gone With The Wind*. *To Fly!* is the most well-attended, ticketed film in one theatre in the history of film. As *Variety* has reported, *To Fly!* is the highest grossing documentary film of all time.



**THE LIVING SEA NOMINATED
FOR AN ACADEMY AWARD***

In March, *The Living Sea* was honored by the Academy of Motion Picture Arts and Sciences with an Academy Award nomination for Best Documentary—Short Subject. Narrated by Meryl Streep and featuring music by Sting, *The Living Sea* is the most well-attended large format film of the past two years.



**MACGILLIVRAY FREEMAN TEAM
SUMMITS MOUNT EVEREST**

On May 23, members of the MacGillivray Freeman film and climbing expedition successfully reached the summit of Mt. Everest, and for the first time, filmed with a specially designed, lightweight IMAX camera. *Everest*, scheduled for release in February, 1998, will transport audiences to the majestic heights of the world's tallest peak at 29,028 feet.

TO CAPTURE AN AUDIENCE, MacGillivray Freeman Films draws from over 20 years of experience in pioneering the creation of high-impact, emotion-charged large format films. Through the use of leading edge technical innovations, audiences can experience what it feels like to fly a Blue Angels jet, or climb to the top of the world. There is no format more powerful than IMAX®, and no one does it better than MacGillivray Freeman Films.



THE REPORTER

Special Issue

Coming soon...

Our 50th Original Movie

Since 1990, Lifetime Original Movies has produced fifty quality, award-winning movies crafted by Hollywood's best talent. The results are movies that tell compelling stories about women's courage and accomplishments. Movies that have been applauded by television critics, the moviemaking community, and most important, by our audience.

Lifetime
ORIGINAL
MOVIES

Congratulations on a

Lifetime

of quality programming

ORIGINAL
50TH
MOVIE SALUTE

**SALUTE TO LIFETIME TELEVISION
ON ITS 50th ORIGINAL MOVIE**

A League of Their Own

Through its programming, hiring practices and community involvement, the cable network is dedicated to serving the female population.

BY DENISE ABBOTT

Lifetime's gamble to brand itself as "Television for Women" has paid off in spades. In the three years since doing so, not only have women embraced the idea of having their own network — with viewership up more than 75% — but advertisers have come to the party with the realization that Lifetime is the place to be if they want to affect the consumer judgments made by women.

"We are 52% of the population, but it's unusual to be embraced in this way," observes Joan Hyler, an influential Hollywood manager and president of Women in Film. "Right out of the block Lifetime gets my vote. They get an A+ for having the guts to call themselves TV for women. It's brave and extraordinary."

"Our research shows that women of the '90s are exhausted and looking for a way to escape," says Geraldine Laybourne, president of Disney/ABC Cable



Lifetime's original movies feature courageous women who triumph over difficult situations: (clockwise from top) "Choices of the Heart," "Hidden in Silence," "Stolen Babies," "Sophie and the Moonhanger" and "Chasing the Dragon."

LIFETIME TELEVISION

Networks, which jointly owns Lifetime with the Hearst Corp. "Lifetime's movie strategy has been right on track. The 9 p.m. slot offers terrific story-based movies that women relate to. The network has created a real niche for itself as the only one in the entire cable universe oriented toward women."

Writer-producer Linda Bloodworth-Thomason agrees: "When I'm at home and can find nothing worth watching, I know I can always go to Lifetime, and there will be a place for me to be."

Ever since Doug McCormick, president and CEO of Lifetime, took the helm in 1993, the only direction for the network has been up. Profits have doubled, and the amount of original programming being produced has increased 50%. Household ratings have increased by 32%, and the picture gets even better when you look at Lifetime original movies. The average household rating for the movies has increased 90% over the past two years. Lifetime is the No. 1 basic-cable-TV network among women 18 to 49 and is currently available on more than 7,600 cable systems nationwide, serving more than 64 millions households.

The network's advocacy of women reaches beyond the screen as well. In recent months, Lifetime has been particularly active in the fight against breast cancer; the current Go Vote '96 campaign, which aims to get women's voices heard in the upcoming elections; and in the sponsorship of women's sports.

"It's a brave gender-paving-the-way network," says Marie Wilson, president of the Ms. Foundation, who commends Lifetime for being one of the "few consistent supporters" of Take Our Daughters to Work Day. "They take women seriously as an active viewer audience. They're staying in touch with where women are and where they're going as we head into the 21st century."

What have made Lifetime a household name above all else are the quality original movies, overseen by Sheri Singer, vp movies and dramatic programming. Since heading the movie division in '93, she has turned the movies into a monthly franchise that viewers eagerly anticipate. Lifetime was a big contender in this year's prime-time Emmy competition. As the most-



"Almost Golden: The Jessica Savitch Story" was nominated for three Emmy awards this year: Outstanding Made for Television Movie; Outstanding Lead Actress in a Miniseries or Special, Sela Ward; and Outstanding Individual Achievement in Directing, Peter Werner.

watched made-for-cable movie in history, "Almost Golden: The Jessica Savitch Story" not only broke industry viewership records but garnered three Emmy nominations, which puts the new producer of original movies in the ring with veteran cable systems and the broadcast networks.

Singer also supervised the CableACE Award-nominated films "Against Her Will: The Carrie Buck Story," starring Marilu Henner and Melissa Gilbert; and "Choices of the Heart: The Margaret Sanger Story," starring Dana Delany. Other successful original movies under her direction include "Dancing in the Dark," starring Victoria Principal; "Sophie and the Moonhanger," featuring Patricia Richardson and Lynn Whitfield; and "Ebbie," starring Susan Lucci. She was also responsible for packaging Lifetime's 50th original movie which will air in January '97, "A Stranger in Paradise," the true story of a middle-class wife and mother who is found guilty of a white-collar crime after receiving bad advice. While serving her prison sentence, she witnesses male guards sexually assaulting female prisoners and uncovers a prostitution ring operated by guards using these inmates. She and her husband, a Honolulu radio-talk-show host, risk their lives to successfully expose this injustice. Ultimately, 22 guards are fired or resign and are replaced by women.

"I wasn't looking for anything in particular, but I was looking for something special for our 50th original movie," says Singer. "I felt this project could be a perfect match. In the broadest sense it fits into what Lifetime is here to do. Also, it gives us an opportunity to draw attention to a situation that hopefully will never happen again. It carries a strong relatability and resonance."

The movies vary greatly in their subject matter and tone but all are oriented toward women and the issues they want addressed. The female protagonists are typically depicted as heroines pulled by various conflicts. During the course of their story they demonstrate the toll exacted in exchange for holding firm to their beliefs. Interestingly, the films — which air five times in the first month followed by approximately 20 runs over the next four to five years — typically garner between a 30% and 35% male audience. "The orienta-

tion toward women doesn't mean men can't watch," Singer flatly states. "We're not trying to send people into different rooms."

Singer's programming is also largely responsible for Lifetime's ratings increase. In fact, the movies averaged a 3.0 household rating in the second quarter of this year — a 58% increase over the second quarter 1995 household rating average of 1.9 for original movies.

Lifetime may be television for "the gentler sex," but don't think for a minute that its mandate translates to soft-pedaling or backing away from controversy. The network risked alienating segments of its audience by depicting anchorwoman Jessica Savitch in "Almost Golden" as troubled and ambitious as she clawed her way to the top of a man's world. "That's why I took the role," says Sela Ward, who received an Emmy nomination for her portrayal. "Exploring those corners and colors was certainly the most challenging role of my career. It was an intense experience — 16-hour days of heavy, emotional stuff. I grew both as a performer and a person, that's for sure."

Lifetime also dared to go where CBS censors would not when it aired an episode of "Women in the House" that focused on violence against women in film. When CBS refused to broadcast the episode in its entirety, Lifetime not only picked it up but gave the show's award-winning creators Linda Bloodworth-Thomason and Harry Thomason an opportunity to explain to viewers their reasons for producing the provocative program. "CBS took offense to the montage at the end where we showed actual film clips of women being stabbed, raped, beaten and thrown out the window to Willie Nelson singing, 'You Always Hurt the One You

MICHELE LEE PROD



To Sheri Singer and Doug McCormick:

Thank you for providing a supportive environment for the creation of entertainment for women and, in our case, by women.

My film, "Color Me Perfect," has been a labor of love and I'm glad that I was able to bring it to Lifetime and Hearst Entertainment and see it grow and flourish. As a writer, I felt confident that my ideas would be respected and preserved. You gave me freedom as a producer to give the words a voice that resonates and room to execute my creative vision as a director. Since I also acted in the film, I applaud you (and the writer/producer/director) for your brilliant casting!

Thank you, my friends at Lifetime, for your integrity and for the opportunities you provide to your artistic partners. Even the men.

With love,

Michele

cc: Glenda Grant
Amanda Moore

"COLOR ME PERFECT"
A film by Michele Lee

LIFETIME TELEVISION

Love." Bloodworth-Thomason recalls. "I said: 'I agree. It is offensive. Let's bring attention to it.' That's when Lifetime not only took it on but embraced and celebrated it and went to great lengths to publicize it. *Brave* is a word I don't like to use often in the industry because I think it should be reserved for situations like Vietnam. But I do, in fact, think the network was courageous in putting itself on the line."

Anecdotes abound regarding creators who have unsuccessfully shopped their projects all over town only to have them finally come to fruition at Lifetime. Jennifer Alward, one of television's most successful producers, had spent five years pedaling "Choices of the Heart: The Margaret Sanger Story," which was the story of the pioneer in family planning who changed the course of history for women everywhere. "The networks all told me: 'You know we can't touch this subject matter. It's too close to abortion,'" Alward recalls. Upon airing on Lifetime, the movie won critical acclaim, several CableACE nominations and was honored as a Distinguished Entertainment Special for the '95 Nancy Susan Reynolds Awards.

"Not only is Lifetime brave but it can be edgy as well," says Alward. "Earlier I produced what was probably their lowest-rated movie ever: 'Night Owl,' starring Jennifer Beals and a monster. It was our attempt at an effects movie with and for women. The problem was, we didn't have the money to properly do the special effects. But the point is that Lifetime was willing to try. Unlike many network executives, Sheri never looks at me like I'm crazy."

Increasingly, it's not unusual for creators with quality projects to bypass the networks altogether and head straight for Lifetime. "Most of us still work for the networks, but we take our special movies to cable," says Alward, who recently sold her third project to Lifetime. "We'll do maybe two commercial projects for the network, then one good one elsewhere. It's a shot to work on something you really believe in."

Singer agrees: "We've got a lot of people working here now who aren't interest-

ed in doing network movies because there are so many of them, and they don't feel they can get the same attention as they would here. We work really hard to send that message."

Actress Michele Lee heard the message loud and clear. "I decided Lifetime was the best place for my vehicle," says Lee, who wrote, produced, directed and stars in the upcoming "Color Me Perfect," scheduled to air on Lifetime in November. "Networks are so broad based, they want to attract every single kind of viewer. Lifetime isn't limited by that mandate and so can afford to be more forward thinking."

Lifetime is becoming a first stop for many, says manager Hyler, because, in addition to offering more than conventional movies of the week, the environment is highly creative and filmmaker oriented. "Networks are star and producer driven, but cable is becoming much more a director's medium," Hyler says. "Also the chain of command at Lifetime is streamlined. It's not product by committee. You're not endlessly waiting for commas to be changed in New York. Equally important, they support their projects with great marketing. As a manager, I don't feel my clients are going to do brilliant work only to have it fall through the cracks."

Less high profile but equally important is Lifetime's daytime programming, which falls under the domain of Peggy Allen, a former Hearst employee who was named vp produced programming and production in



Peggy Allen, vp produced programming and production (below), oversees the development of Lifetime's daytime fare, including "Our Home" (above) and "The Main Ingredient" (right).



1993. In lieu of soap operas and trash talk television, the net's daytime lineup features programming that offers insights and updates on topics that appeal to women as well as practical hands-on information that can improve their health and help them make their house a home. "Our assumption is that women who stay

home during the day are intelligent and really busy," says Allen, who considers Lifetime an excellent counterprogramming measure against "syndicated riffraff." "We try to give her pertinent information she can use," says Allen. "whether it's in the crafts arena, cooking or general home-related information."

Allen's developments for Lifetime include the daily live talk show "Queens," the Saturday-night stand-up comedy series "Girls' Night Out," the daily relationship series "The Marriage Counselor," the daily information and entertainment series "Our Home" as well as the specials "Growing Up Funny" with Brett Butler, "Christy Turlington Backstage" and "Carly Simon Live at Grand Central Station." She's particularly proud of "Women in Film's Crystal Awards," which were broadcast for the first time in the organization's 20-year history last month. The awards honor outstanding women who have helped expand the role of women within the entertainment industry. Currently, Allen is gearing up for "Lifetime Applauds: The Fight Against Breast Cancer," the second annual two-hour entertainment special that will air in October. Purchasing off-network rights to top sitcoms and one-hour dramas has also become big business at Lifetime with such program buys as "The Golden Girls" and "Homicide: Life on the Streets." The network's most recent acquisitions include 112 episodes of "Ellen," the ABC sitcom starring Ellen DeGeneres that is scheduled to join the fall lineup in 1998, and 113 episodes of "Blossom," which will be shown postsyndication in fall 1999.

In addition to offering programming for women, Lifetime's employment opportunities for females are ample. Seventy percent



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S A L E S

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who make*

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*the preferred place
for women to be
entertained and informed*

Lifetime

Television for Women

LIFETIME TELEVISION

of the staff are female, and women are increasingly working their way onto the productions themselves. Of the 22 movies Singer has under her belt, 17 executive producers, 15 line producers and 13 writers have been women. "I'm conscious of hiring women crew members, but you can't legislate it," Singer concedes. "Women haven't gotten into many of the below-the-line positions yet, but when they're available, we use them as much as possible."

Directing, Singer adds, is a traditional male bastion where women have yet to make strong headway. "I'm open to women directors, but often I can't make it work," she says, adding that Michele Lee and Diane Keaton have been Lifetime's sole female-director hires to date. "There aren't nearly as many women directors as there are men. Also, the first batch of movies I ordered were mainly shot in Canada, where there are even fewer women directors. It's only recently that I've been able to open it up to consider women directors."

Not content to simply give lip service to women's concerns, Lifetime steps into the arena and wraps itself around the issues. The network was the premier sponsor of the Ms. Foundation's Take Our Daughters to Work Day. According to the Ms. Foundation's Wilson, Lifetime president and CEO McCormick "loves to sit down and think with you. He'll ask: 'How can this be done better? How can we get more people to call the 800 number?'"

Last year, Lifetime aired a series of reports on the breast-sensor pad, a device designed to assist women detect lumps in their breast. Approval of the device was being tied up with FDA red tape. When the pad finally won the agency's approval, the manufacturer publicly thanked Lifetime for its involvement.

Most recently, Lifetime and the Council of Presidents' Women's Vote Project have collaborated on a massive public-awareness campaign — Go Vote '96 — that is designed to get women's voices heard, provide information on key election issues and inspire women to go to the polls.

"Women feel they have no voice, that no one listens. No one responds to their questions," observes TV journalist Linda Ellerbee, who hosts the campaign with "Day and Date" anchor Dana King and says she jumped at the chance to be involved in the

"immensely appealing" project, which has televised roundtable discussions as its centerpiece. "The televised debates have become so overmanaged with the same people asking the questions ... they've become boring. I've certainly had my turn at asking the questions but this time I want to be the one handing the mike to the lady in the third seat from the aisle and giving her a shot."

Based on the findings of extensive research, qualitative analysis and focus groups, the network is currently expanding in several new directions. Brian Donlon developed and recently launched a Lifetime Web site (<http://www.lifetimev.com>) designed as a resource for women and the people in their lives. A combination of original and repurposed programming, the site covers fitness and nutrition, parenting and family life, relationships, women's news and entertainment. It has already received favorable reviews from the Washington

year of negotiation, he recently signed a deal to air the Women's National Basketball Association games live in primetime on Lifetime.

"Sports have become an integral part of the lives of younger women," Donlon explains. "The reasons are largely sociological. Title 9 was passed by Congress 25 years ago mandating equality in sports for girls and boys. You now have a whole segment of the population — 12- to 35-year-old females — who grew up with sports as an active part of their lives. We have to pay attention to that. We care less about scores and events, however, than about the story behind the events."

There's also a new 24-hour cable network on the drawing boards called "The Place." Its market will be young women ages 18 to 34; its content, faster-paced, hipper shows steeped in attitude. "With this programming block, we are once again making a proactive move to respond to the needs of an underserved audience," says Lifetime's McCormick. "Targeting younger women is a natural expansion of our franchise."

According to Jane Tollinger, general manager of "The Place," the programs will provide viewers with information they can retain and use that is presented in an accessible, modern style.

"On-air hosts will reflect the attitudes, interests and life-styles of viewers of 'The Place,'" she says. "The goal is for viewers to think, 'They know what I'm thinking, and they know what I care about.'"

As the 21st century approaches, all indications are that Lifetime will continue to be a leader in the highly competitive cable industry as well as a proponent in the lives of women in general. What promises to ensure the network's continued success is its ability to respond to its audience's ever-changing needs and interests. "One of the things I brought to the party when I joined ABC/Disney in February was the importance of knowing your audience deeper than just offering programming and getting reactions," says Laybourne, formerly president of Nickelodeon. "I'm amazed at how quickly and positively Lifetime has responded. They've truly got their fingers on the pulse of the female demographic. Not only are they in touch with where the '90s woman is headed, but they've also got a beat on her daughter." □

By the Numbers

1	Lifetime's basic-cable-TV network rating among women 18 to 49.
50	Percentage increase in original programming since 1993. Profits have doubled since that time as well.
90	Percentage amount by which the average household rating for Lifetime original movies has increased over the past two years.
7,600	Number of cable systems on which Lifetime is available.
30 to 35	Percentage of the male audience that Lifetime original movies typically attract.
64 million	Number of households Lifetime reaches.

Times, Cablevision Magazine and the online magazine I-TV. "Research indicates that in the next three to five years, 36% growth is expected among females going online," says Donlon, a former print and TV journalist. "We had to get into it — but not in a strictly promotional vein. Rather we wanted to get into it in a way that represents Lifetime: providing good service, good content, good information."

ABC/Disney Cable president Laybourne anticipates the Web site will ultimately develop a voice pertaining to programming. "Online is like an antenna that's out there dialoguing with Lifetime's viewership," she explains. "That input can be fed back into programming. I see the Web site as a pipeline that will help make Lifetime's voice even more relevant."

Working in conjunction with Lynn Picard, senior vp of ad sales, Donlon has also overseen the network's sports ventures with America3, the Colorado Silver Bullets, the Women's Olympic Basketball Team and Indy car driver Lynn St. James. After a



September 10, 1996

To Lifetime Television -

Thank you for your commitment to intelligent, provocative, informative, romantic, factual and entertaining programming. I'm very proud of our association!

A handwritten signature in cursive script that reads "Victoria".

Hearst Entertainment Salutes Lifetime.



We're proud to be
part of your achievement.



Hearst Entertainment

Life Lessons

Quality stories and strong female characters are the secret to Lifetime's original-movie success.

BY DENISE ABBOTT



It's telling that "Almost Golden: The Jessica Savitch Story" was turned down by every network in town before

landing on the desk of Sheri Singer, vp movies and dramatic series at Lifetime. "There was absolutely no interest," says Bernie Sofronski, a veteran executive producer who so believed in the project that he shopped it on and off over a four-year period. "The networks couldn't have cared less. It wasn't important or sexy enough. Sheri, however, said yes right away."

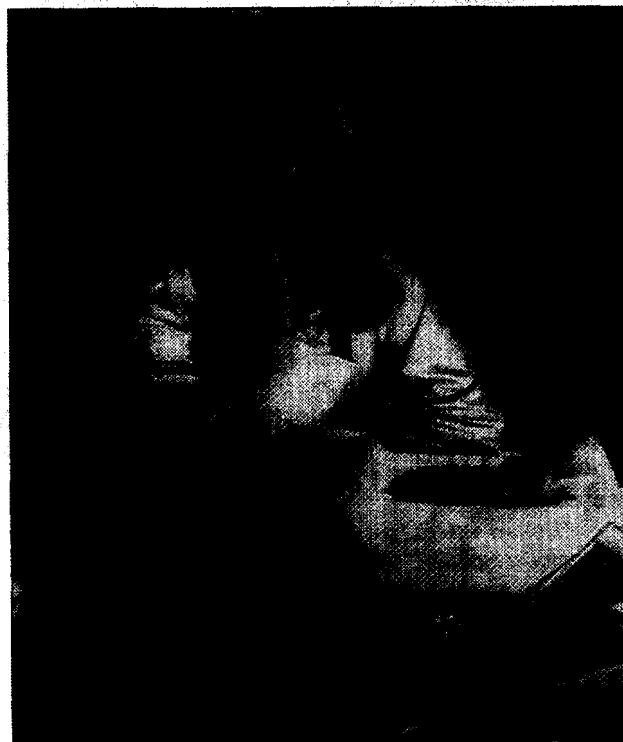
Upon greenlighting the project, Singer, the former Emmy-winning producer of "Donahue" whose track record includes stints at Walt Disney Television and Columbia Pictures Television, sat back and watched it become the highest-viewed made-for-cable movie in history as well as the recipient of three Emmy nominations.

Singer's readiness to back the true story of NBC's fallen "golden girl" helps illustrate what distinguishes Lifetime's original movies from those on other cable networks. "Our movies are always built around a strong female character," she explains. "You rarely see that on TNT, HBO or USA. The Family Channel is obviously more family oriented, while Showtime's fare is more eclectic, frequently with strong male appeal. We're interested in strong female stars with strong female appeal."

Equally important, when viewers tune their televisions to Lifetime, there is an expectation, a quality — just don't call it a message. "Message is not my favorite word," says Singer. "I try to look at it as a resonance, something viewers can take away after having watched it. Even the lighthearted ones — and we do two or three of those a year — have to be about something."

Lifetime is also not afraid to deal honestly with its subject matter, whether it's violence against women, a fertility scandal or the portrayal of a true-life character. Sofronski, for instance, characterizes as courageous

Stories with resonance (counterclockwise from top left): Michele Lee in "Color Me Perfect" and Suzanne Somers in "Devil's Food," both of which are on the fall slate; the Emmy nominated "Almost Golden"



ORIGINAL PROGRAMMING

the network's decision to depict the Jessica Savitch character, played by Emmy nominee Sela Ward, as dark and difficult. "Most executives are afraid of the audience losing sympathy with the lead," says Sofronski, who also executive produced last year's Hallmark Hall of Fame presentation "Harvest of Fire" — the highest-rated two-hour movie of the year. "In [the Michelle Pfeiffer film] 'Up Close and Personal,' for example, they totally chickened out. But what happens is the colors get brought down until there's nothing left. I'm confident I couldn't have gone as far as I did had I not been at Lifetime."

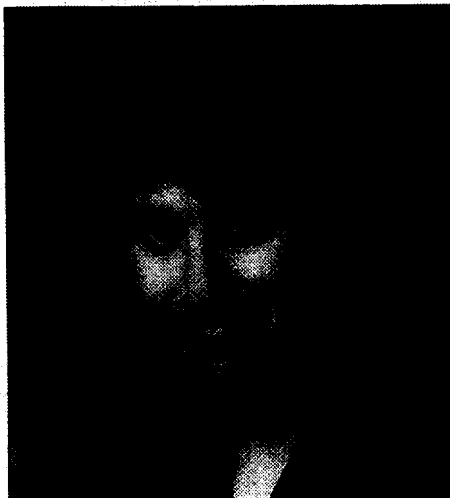
Since joining Lifetime in 1994, Singer has established the original movies as a monthly franchise. "Before I took over there were three to six movies a year, but you never knew when they'd be on," she recalls. "Some were terrific, and others were right at the bottom. One of the things I wanted to implement, in addition to a monthly franchise, was consistency in terms of quality. It's no secret that some movies do better than others. But I'll feel better about a low-rated movie I think was really well made than I would about one I knew wasn't good that did well."

The quality of the movies has helped put Lifetime on the map. Not only do they get the most resources from the network — financing, publicity, promotion, stars — but they've also established a strong identity in the entertainment community. "Those who review the movies or agents who are considering them for clients always remember the last tape I sent," says Singer. "It's much easier for me to interest talent — before and behind the camera — than when I first got here."

"I always treat Lifetime projects seriously," says ICM's Sylvia Gold, whose clients Victoria Principal and Susan Lucci have starred in Lifetime movies. "In fact, everyone at ICM handles them importantly. The material is always first-class, the productions are superb, and the promotion is excellent."

"Susan Lucci got to play a female Ebenezer Scrooge," Gold continues. "That's what makes Lifetime so excellent."

Michele Lee is another case in point. She is the first woman to serve as writer, executive producer, director and star of a Lifetime original movie. The project,



Sheri Singer
vp movies and dramatic series

scheduled to air in November, is "Color Me Perfect," the story of a woman with limited intelligence who undergoes a ground-breaking genetic experiment that turns her into a genius but with questionable results. "I knew Lifetime was the best place for my vehicle," says Lee, who has previously directed episodic television and produces all her own movies for television. "It's an

looks for a variety of subjects and genres. "When people look at the broadcast networks, there's a certain sameness to the material," says Singer. "I feel I can't afford to do that. If I'm not offering my audience a wide variety of stories and issues, I'll lose them."

On the fall-winter lineup, in addition to "Color Me Perfect," are "Devil's Food," starring Suzanne Somers and Dabney Coleman, a black comedy about a TV news anchor who sells her soul to the devil to be thin; "Desperate Justice," starring Faith Ford and Kyle Secor, about a runaway mother and daughter who find sanctuary in an underground railroad for mothers and their abused children; "Santa and Me," with Shelley Long, Eddie Albert and Barry Bostwick, about recapturing the magic of Christmas; and what will be Lifetime's 50th original movie, the Stephanie Zimbalist project "A Stranger in Paradise," about an inmate who uncovers and exposes a prison prostitution ring operated by guards.

A hands-on executive who sees herself as "the producer's partner," Singer is involved in everything from hiring and scouting locations to budgeting and editing. "People in the creative community tend to get nervous about hands-on executives," Lee concedes. "They worry it's going to stifle the creative process, and it usually does. My experience with Sheri was great, however. She had no hesitation or fear when it came to dealing with me in all my aspects. Her expectations are very high, and she lets everyone know where they stand. She forced me to keep searching for answers that I know served to enhance the project. I honestly feel if more people were like Sheri, the world would be a better place."

In addition to managing a slateful of movies, Singer is developing Lifetime's first dramatic one-hour program for next year. A number of ideas are on the table, she says, but nothing is definitive. In the interim, she'll continue doing what she does best. "What I love about Lifetime is that it's big enough to do things that matter and have people know about it. But it's small enough to allow me to have an impact and a lot of responsibility," says Singer. "To be able to make the decisions on creative aspects of pictures — you can't put a price on it." □

'When people look at the broadcast networks, there's a certain sameness to the material.

I feel I can't afford to do that.'

— Sheri Singer

intimate film that speaks volumes about things. It's a small story about a big idea, the sort of program one used to see on Hallmark Hall of Fame. I knew Lifetime would give it the attention it deserves."

Though it's Singer's job "to make things look easy," coming up with a dozen high-quality movies a year is no slam dunk. "To get 12 movies you have to develop about 24 scripts," says Singer, who refuses to buy projects she thinks have only a marginal chance of seeing the screen. "As a former producer, I know networks develop things four-to-one. I'd go in and sell a project knowing I had — at most — a 30% hope of getting it made. I feel it's important for people to know they have a 50% chance of success if not better. It makes up for a lot if you think you're going to get your project made."

When greenlighting projects, Singer

CONGRATULATIONS

LIFETIME

On Your
50th Original Movie!

From Your Friends At

ABC/VICTOR TELEVISION PRODUCTIONS, INC.

Barbara Allen
Lester Allen
Marilyn Allen
Barbara Allen
John Allen
Ken Allen
Marilyn Allen
Marilyn Allen

Ken Allen
Lester Allen
Marilyn Allen
Barbara Allen
John Allen
Ken Allen
Marilyn Allen
Marilyn Allen

We Wish You a Lifetime of Success!

CONGRATULATIONS

ON YOUR 50th

Lifetime
ORIGINAL
MOVIE

JOHN COSGROVE AND TERRY DUNN MEURER

AND ALL OF YOUR FRIENDS AT



COSGROVE MEURER
PRODUCTIONS

Doug McCormick

The man behind 'Television for Women' speaks his mind.

Since Doug McCormick became president and CEO of Lifetime Entertainment Services just three years ago, profits have doubled and viewership has increased more than 75%. These dramatic rises are the direct result of his bold decision to label the network as "Television for Women" and to combine that with an aggressive slate of original programming.

The native New Yorker earned a bachelor's degree in speech and communications from the University of Dayton and a master's in business from Columbia University. A former songwriter, McCormick's tunes have been recorded by Paul Anka, Gladys Knight and Dusty Springfield.

McCormick is a 25-year TV-industry veteran who has been with Lifetime in various positions since its inception in 1984. Writer **Denise Abbott** for **The Hollywood Reporter** caught up with the man behind the women's network.

The Hollywood Reporter: What was the state of affairs at Lifetime when you assumed the presidency?

Doug McCormick: The network was targeting women but had never come forth and branded itself. I thought we could be far more meaningful in terms of "Television for Women" and that we could get a lot more viewers. I was the first guy to come out of the closet and put "Television for Women" on the stationery.

THR: Was this strategy a gamble?

McCormick: I definitely went out on a limb. We risked having women not wanting to watch TV for women and men turning off completely. But I didn't call it "Television for Women" right away. I first developed the programming: original movies, intimate portraits. We invested tens of millions into this until there was a certain cachet, a patina to the network. We also launched Take Our Daughters to Work Day for the Ms. Foundation. We developed a track record through which we earned the privilege to brand ourselves.

THR: How long did that take?

McCormick: About a year and a half. The other big hook was positioning the network. It had a schizophrenic existence when I took



over. It was Lifetime Monday through Saturday. On Sunday it was Lifetime Medical Television. I had to figure out how to transition out of that business in order to have a channel fully dedicated to women.

THR: How soon did you realize your strategy had paid off?

McCormick: The ratings went up almost instantly [because] we're in tune with the social issues women want addressed. It's a combination of good programming instincts and a fine execution. Furthermore, many of the auto and finance companies were starting to respond to the growing economic power of women. We gave them a natural location for their spots.

THR: What criteria must Lifetime programming meet?

McCormick: Except for the purely escapist stuff designed to let viewers just kick back and have a good time, we hold to a higher standard that forwards women's issues. We're never demeaning to women. You'll never find 900-advertising or psychic-friends-type stuff on Lifetime. Over the past several years we've lost well over \$100 million in revenue for refusing to accept that kind of advertising. It would dampen our image. Lifetime is the sum of its parts, high quality by design.

THR: Are you ever surpassed by your audience?

McCormick: Often. That's why I have to trust the people I hire. One example was the Carly Simon special. I like her, but I had no idea of the cachet it would bring to the network until I went to Grand Central Station

the day of the concert. Standing backstage looking out at the audience I could see the women swaying and clapping and the men sitting there like stone. This was truly a women's performance. She did tremendous ratings among women 18 to 49 — the highest we've ever done on an original show.

THR: What career opportunities are offered for women at the network?

McCormick: Seventy percent of the work force is female. The rest are gender-challenged, recovering males. We'll never be exclusively female, however. We want a world that has a Donna Karan and a Calvin Klein.

THR: Were you raised with a sensitivity to women's concerns, or is it an awareness you developed as a result of the job?

McCormick: As a kid, I was a big guy but had a heart condition, so I couldn't play sports. The best way to get recognition was via music. I played guitar and piano, performed in school plays and bands and ended up making a career out of it. Being a musician instead of a sports jock made it easier for me to figure out, not so much women's concerns, but human concerns. I had less to lose when it came to trying to make the world a better place.

THR: What is the biggest challenge for Lifetime in the future?

McCormick: Businesswise, the challenge is launching the second network. It's tricky because we've got to draw a demographic that does not watch Lifetime in huge numbers. The average Lifetime viewer is 39 years old and has 2.3 children. We'll have to promote the block heavily via off-air vehicles in order to attract large numbers of younger women.

We're way behind on an international Lifetime. I think there's tremendous international fascination with the molding of young people that translates to an instant market abroad.

As far as programming, the challenge is to be able to pinpoint the needs of the women's audience ... to be clear that we are TV for women and yet be able to address the needs of a very ubiquitous 52% of the population. The challenge is to make sure we're supplying something for everybody. □

Sister Service

Testing the programming waters with a new, younger-skewing spin-off, Lifetime launches 'The Place.'

BY DENISE ABBOTT

The M in MTV is for *men*," says Doug McCormick, Lifetime president and CEO, referring to such testosterone-laden MTV staples as "Beavis and Butt-head," "The Grind" and "Singled Out." "Young women have no place to go, no place to call their own."

That will soon change. In January 1997, the cable network plans to debut "The Place," four half hours of original programming geared toward the nation's 32 million 18- to 34-year-old women. "There's a whole culture out there that's unique unto itself," says McCormick. "The publishing world is already wise to this: You've got Marie Claire, Redbook and YM."

Overseeing the challenge are Jane Tollinger, general manager for the new block and a 12-year veteran of the network, and Susie Arnett, programming head and a former segment producer of MTV's "House of Style." "Lifetime can't be all things to all women at one time," says Tollinger, who has spent the past year developing "The Place." "The new network will reflect the voice, attitude, life-style and interests of young women today. I think of it as Lifetime's little sister."

The challenge, says Tollinger, is to capitalize on Lifetime's success while giving the network within a network its own identity. "It will be more informal and less predictable than Lifetime," she says. "It will be contemporary but not too hip — because that's exclusionary — smart but not overly intellectual. Basically we're reclaiming the color pink and saying it's cool to be a girl. Young women can be passionate about lip-

stick and health care."

Setting the pace are two new shows geared more toward information than entertainment. "The Word," structured like a women's magazine, features quick cuts to short segments on travel, fashion and health. "The Dish" is a weekly review of pop culture — movies, books, trends — from the perspective of young women.

Rounding out the block are two additional shows currently in development: One deals with relationships from a woman's point of view; for the other, men offer their two cents on everything from competition to commitment. The shows are tentatively scheduled to air Fridays from 6 to 8 p.m. — before young women have gone out for the evening — and will lead into the WNBA games in June.

If advertisers like the idea, Lifetime next year will spin off "The Place" into a full-fledged cable network, Lifetime Too. Additional pilots on music, astrology and health have already been shot. To hear the principals talk, it sounds like a no-lose situation. According to Tollinger: "We've done tremendous amounts of research and know that advertisers feel women 18 to 34 are a tremendously underserved audience because they're so scattered. If you can bring them all to one place, that's good for business. Also, by the year 2000 the population of women 50-plus will grow by 20%, [but] advertisers are still very big on entry-point marketing — gaining customer loyalty when they're young."

The push to reach young women comes as marketers slice their demographic targets



Tracee Ross is the host of "The Dish," one of four half hours of programming on "The Place."

even thinner. That strategy worked for sports network ESPN, which launched ESPN₂ for a younger, hipper male audience, and for music-video network MTV, whose VH-1 network targets slightly older viewers who are still rock fans.

Sitting on Lifetime's board and a proponent of the new-network plan is Geraldine Laybourne, president of Disney/ABC Cable Networks, which owns one half of Lifetime. "This makes great business sense," says Laybourne. "Women are the biggest purchasers in general, and young women define the brand loyalty-brand selection process, but there hasn't been any special network targeting this age group and gender."

Laybourne adds that Lifetime's increased ratings and financial results paved the way to begin the process of launching its second network. "They have earned the right to explore," she says. "Just look at their performance over the last two years."

Though the new network will be geared toward young females, Lifetime chief McCormick expects plenty of women of a certain age to be tuning in as well. "No one experiences themselves as 40 or 45," he says. "No matter how old you are, you think you're 35. I anticipate a lot of peekaboo viewing. Everyone's a voyeur when it comes to wanting to know what's going on with the younger generation." □

Lifetime

POSITION OF LIFETIME TELEVISION ON FCC LEASED ACCESS RATES

- Since it was established in 1984, Lifetime Television has become the premier network of "television for women." Lifetime currently reaches over 66 million households (over 90% of all cable homes) and ranked fifth among all basic cable services through June 30, 1996 in prime time and total day ratings.
- Lifetime has been acutely affected by the current shortage of cable channel capacity, losing distribution in nearly 500,000 homes in the past twelve months. Most recently, affiliation and equity deals between MSOs and new networks such as Fox News Channel have placed Lifetime, a non-vertically integrated network, at a disadvantage in the competition for channel space. An artificial boost in leased access demand through drastic rate reductions would place Lifetime in jeopardy of losing distribution in even more households.
- In view of the current channel crunch, it is not the time to make leased channels available at drastically reduced, bargain rates. Lifetime supports leased channel rates that reflect the true value of channels.
- Measures such as: (i) a phase-in, tied to the sunset of rate regulation, of reduced rates on currently occupied channels; and (ii) express recognition by the Commission that cable operators are not excused from contractual carriage obligations in order to accommodate leased access, are essential to avoid unnecessary disruption of the programming marketplace.
- Low, introductory rates, if any, should be confined to a single channel that is available only (i) to start-up channels reaching fewer than 10,000,000 subscribers; (ii) with a preference for non-vertically integrated networks; (iii) on cable systems that have at least 75 channel capacity and one or more unoccupied channels; and (iv) on systems not making other capacity available for leased access.
- To avoid unworkable "chopping up" of existing services or wasted channel space, Lifetime also supports reasonable limits on part-time leasing such as: (i) a surcharge; or (ii) a mandatory minimum lease requirement; and (iii) designation of a single part-time channel where existing carriage must be displaced to accommodate part-time use.

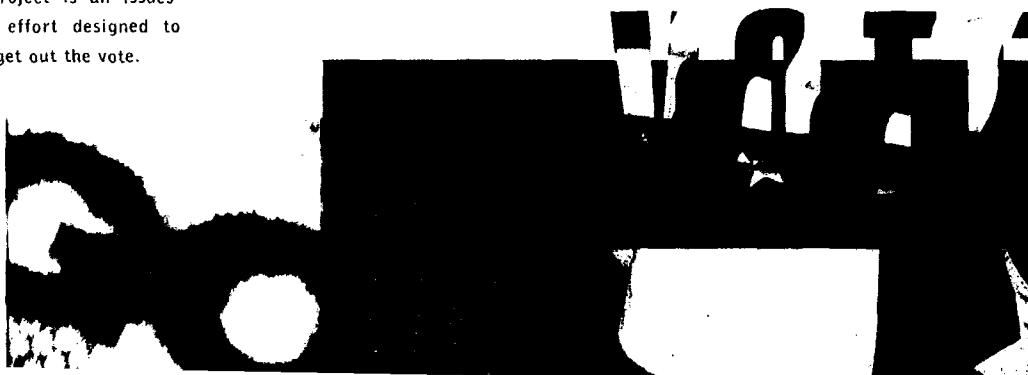
Permitted ex parte presentation in CS Docket No. 96-60, 10/17/96

MAKE A
DIFFERENCE
IN YOUR
LIFETIME

Lifetime Television is available on more than 7,600 cable systems nationwide, serving over 64 million households. The Network is dedicated to providing informative and entertaining programming for women, with a program slate including: award-winning original movies, acclaimed parenting programs, the weekly "Intimate Portrait" series in which women ranging from Maya Angelou to Mary Magdalen are profiled and an array of popular lifestyle and entertainment series.

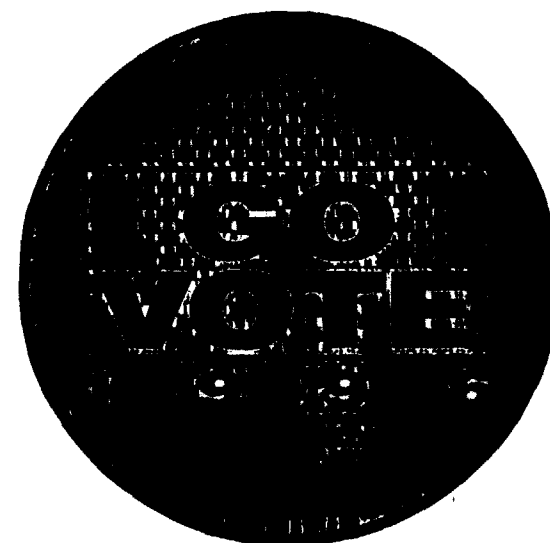
The Council of Presidents is an historic coalition of 110 non-profit, non-partisan women's organizations representing over six million women. The Council's membership includes: American Association of University Women, Association of Junior Leagues, Int., National Council of Negro Women, Child Care Action Campaign, Gray Panthers, Business and Professional Women USA, Ms. Foundation for Women, League of Women Voters, National Commission on Working Women, National Association of Women Business Owners, National Organization for Women, National Women's Political Caucus and the YWCA of the U.S.A.

The Women's Vote Project is an issues-based, non-partisan effort designed to educate women voters and get out the vote.



"There will never be complete equality until women themselves help to make laws and elect lawmakers."

Susan B. Anthony



A public service campaign from Lifetime Television and the Council of Presidents' Women's Vote Project.

Lifetime
Television for Women™

FACTS ON WOMEN & POLITICS

REPRESENTATION

- In the 104th Congress, 55 (or 10.3%) of the 535 members are women.
- In the House of Representatives, 47 (or 10.8%) of the 435 members are women.
- In the Senate, 8 of the 100 members are women.
- There is only one female governor.
- According to a survey of legislators in more than a dozen states, female legislators are more likely to list as their priorities, legislation involving children, the family and women's issues.

WOMEN, VOTING AND RUNNING

- 44.9% of eligible women voters voted in 1994, the lowest participation rate since 1974.
- Since 1964, women have made up the majority of voters in the United States, but they have yet to vote their full strength.
- Women do not vote as a block. They are crucial to both parties, and in 1994, made up the majority of Democratic voters (57%) and a large portion of Republican voters (46%).
- Women are less than half as likely as men to consider running for elected office. In 1994, women made up only 14% of the candidates for the U.S. House of Representatives and 13% of candidates for the U.S. Senate and Governor posts.

WOMEN AND THE ISSUES

According to a Lifetime/Chilton Lifestyles Poll, women identify the following as the 10 biggest problems facing the country today:

Crime 21%	Economy 11%
Race Relations 16%	Unemployment 9%
Drugs 15%	Quality of Education 9%
Violence 12%	Politics/Politicians 8%
Poverty/Hunger/Homelessness 12%	Moral Decline 8%

The 10 biggest problems women face as a group:

Battered Wives/Women 15%	Sexual Harassment 6%
Equal Rights 14%	Health Problems 5%
Equal Pay 13%	Child Care/Day Care 5%
Job Opportunities 10%	Single Parenting 4%
Job Discrimination 10%	Breast Cancer 3%
Women Having to Work / Not	Abortion 3%
Home Caring for Family 8%	

(could give more than one answer)

CAMPAIGN COMPONENTS

HERE'S WHAT YOU CAN DO

HOW TO FIND OUT MORE

- Contact Lifetime at 212-424-7150 for information on how to hold your own "Roundtable."
- For additional programming and campaign information, as well as upcoming on-line surveys and polls, check out Lifetime's home page on the World Wide Web (<http://www.lifetime.com>) and on America Online (keyword Lifetime).
- Contact the Council of Presidents' Women's Vote Project to learn about campaign activities and voter education programs in your area at 202-835-3875 or fax 202-466-6195.
- To learn more about where the candidates stand on the issues and to get voting records, campaign contributors and other factual information or to receive a free copy of the "Voter's Self-Defense Manual," call non-partisan / non-profit Project Vote Smart at 1-800-622-SMART.

HOW TO BE A SMARTER VOTER

- Decide what are the most important issues that concern you (crime in your area, the quality of education for your children, lack of good jobs in your community).
- Candidates running for office should represent you. You should know their positions on the issues you care about most.
- Ask candidates running for office or their campaign staff about your issues at community candidate forums or when they come door-to-door.
- Read campaign materials to see if the candidates address your concerns. Elected officials can make things happen if they care about and have a plan for how to address your issues.
- Make arrangements to go to the polls. Plan in advance for child care, transportation or other barriers. Take a friend with you.
- Remember, your vote is your chance to control the issues you care about most. Use it!

HOW TO REGISTER TO VOTE

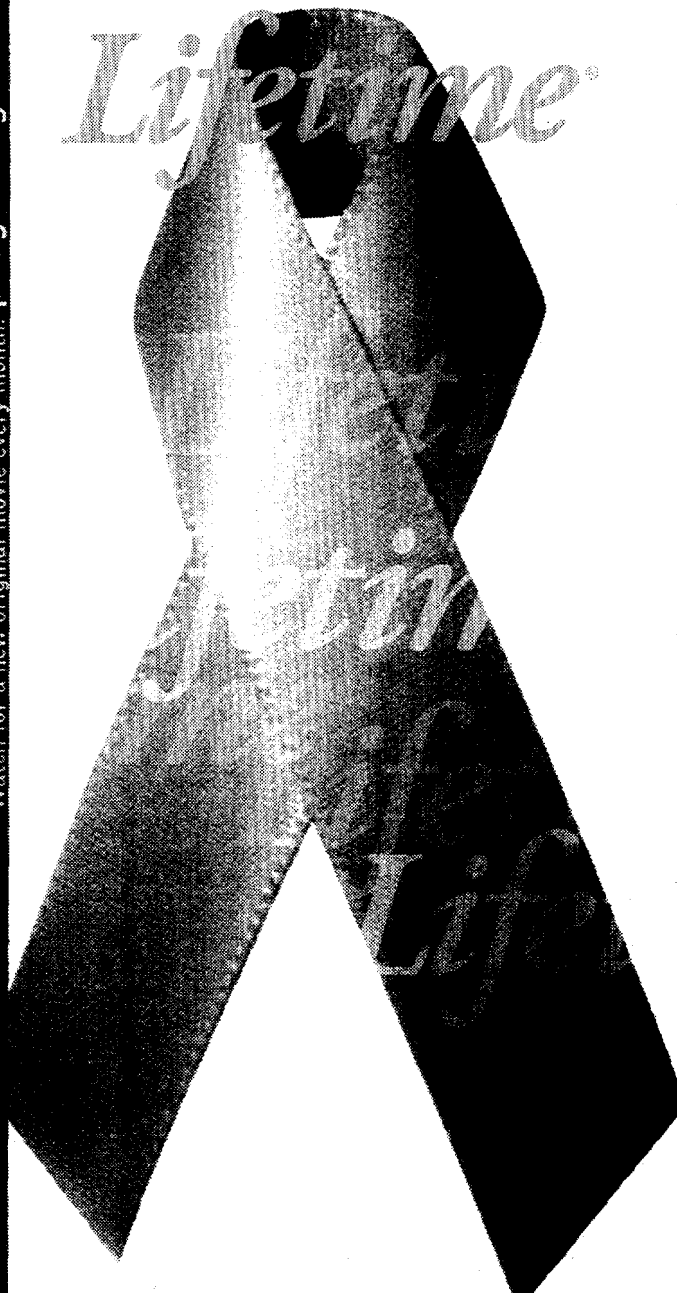
- To register to vote, contact your local Board of Elections and have a registration form sent to you. Better yet, pick up a registration form at your local Department of Motor Vehicles or League of Women Voters.

WOMEN'S NETWORK FOR CHANGE

Find out how to obtain information on how current legislative actions impact women and receive a voter's guide and personal networking kit, by contacting the American Association of University Women and subscribe to "Get the Facts," a bi-weekly fax or e-mail alert. Call 1-800-326-AAUW ext. 154 email address - votered@mail.aauw.org / <http://page-www.aauw.org>.

OCTOBER program guide
Watch for a new original movie every month.

Lifetime



INSIDE:

 Lifetime's original movie
 "The Fight Against Breast Cancer"
 featuring a special performance by
 Faith Ford and a special appearance by
 the cast of "Murphy Brown"

October program guide*



LIFETIME APPLAUDS: THE FIGHT AGAINST BREAST CANCER

Join us for our second annual all-star night of entertainment and life-saving information. This year with even more top-name entertainers on the bill, we expect to reach an unprecedented number of women. Please join us in the fight.

PREMIERE:

Monday, October 21, 9p.m.-11p.m. ET/PT

ENCORE:

Saturday, October 26, 8p.m.-10p.m. ET/PT

Wednesday, October 30, 10a.m.-12p.m. ET/PT

FINAL TAKE: WHERE'S THE CURE?

Each year 182,000 women in the U.S. are diagnosed with breast cancer, and each year 44,000 die of the disease. This in-depth special will explore what's being done and what's not being done in the world of breast cancer detection and finding a cure.

PREMIERE:

Wednesday, October 16, 11p.m.-11:30p.m. ET/PT

ENCORE:

Saturday, October 19, 3:30p.m.-4p.m. ET/PT

HER DESPERATE CHOICE

A young mother is forced to kidnap her own daughter to protect her from her husband's sexual abuse. Faith Ford (Corky of "Murphy Brown") stars in this Lifetime Original Movie, as a mother on the run, who is both desperate and innocent as the police and the national press close in on her. Through the efforts of an underground network of sympathetic supporters she manages to escape. But her hopes of a new life in anonymity are jeopardized when she falls in love.

PREMIERE:

Sunday, October 6, 8p.m.-10p.m. ET/PT

ENCORE:

Wednesday, October 9, 9p.m.-11p.m. ET/PT

Saturday, October 12, 8p.m.-10p.m. ET/PT

Sunday, October 20, 12p.m.-2p.m. ET/PT

Friday, October 25, 9p.m.-11p.m. ET/PT

October

Lifetime
ORIGINAL
MOVIES

SUNDAY

6 12P: *Johnny's Girl*, 1994, Treat Williams
3P: *A Cry in the Wild: The Taking of Peggy Ann*, 1991, David Soul
5P: *Aftermath: A Test of Love*, 1991, Richard Chamberlain
8P: *HER DESPERATE CHOICE*, 1996, Faith Ford ■

13 12P: *Into Thin Air*, 1985, Ellen Burstyn
3P: *Dances With Wolves*, 1991, Kevin Costner
8P: *Double Edge*, 1992, Susan Lucci

20 12P: *HER DESPERATE CHOICE*, 1996, Faith Ford ■
3P: *In a Child's Name*, 1991, Valerie Bertinelli
8P: *The Forget-Me-Not Murders*, 1994, Tyne Daly

27 11A: *Mommy*, 1995, Patty McCormack
1P: *THE HAUNTING OF LISA*, 1996, Cheryl Ladd ■
3P: *Betrayal of the Dove*, 1992, Helen Slater
5P: *Daughter of Darkness*, 1989, Anthony Perkins
8P: *Jekyll and Hyde*, 1989, Cheryl Ladd

MONDAY

7 2P: *Between Two Women*, 1986, Farrah Fawcett
9P: *Danielle Steel's Changes*, 1991, Cheryl Ladd

14 9P: *Escape From Terror: The Theresa Stamper Story*, 1995, Cindy Williams

21 2P: *A Child Lost Forever: The Jerry Sherwood Story*, 1993, Beverly D'Angelo

28 2P: *DEADLY LOVE*, 1995, Susan Dey ■
9P: *Daughter of Darkness*, 1989, Anthony Perkins

TUESDAY

1 2P: *A Cry for Help: The Tracy Thurman Story*, 1989, Bruce Weitz
9P: *The Forget-Me-Not Murders*, 1994, Tyne Daly

8 2P: *Lucky Day*, 1990, Olympia Dukakis
9P: *Adrift*, 1993, Kate Jackson

15 2P: *Madhouse*, 1990, Kirstie Alley
9P: *Sweet Revenge*, 1984, Alec Baldwin

22 2P: *Armed and Innocent*, 1994, Kate Jackson
9P: *Charles & Diana: A Palace Divided*, 1992, Catherine Oxenberg

29 2P: *Mommy*, 1995, Patty McCormack
9P: *Black Widow*, 1987, Debra Winger

WEDNESDAY

2 2P: *Deadly Relations*, 1993, Robert Urich
9P: *A Nightmare in the Daylight*, 1992, Christopher Reeve

9 2P: *Men Don't Tell*, 1993, Judith Light
9P: *HER DESPERATE CHOICE*, 1996, Faith Ford ■

16 2P: *Miles From Nowhere*, 1992, Rick Schroder
9P: *My Breast*, 1994, Meredith Baxter

23 2P: *A Nightmare in Columbia County*, 1991, William Devane
9P: *Diana: Her True Story (Part 1)*, 1993, Serena Scott Thomas

30 2P: *THE HAUNTING OF LISA*, 1996, Cheryl Ladd ■
9P: *Jekyll and Hyde*, 1989, Cheryl Ladd

THURSDAY

3 2P: *Desperate Rescue: The Cathy Mahone Story*, 1993, Mariel Hemingway
9P: *The Conviction of Kitty Dodds*, 1993, Veronica Hamel

10 2P: *Postcards from the Edge*, 1990, Shirley Maclaine
9P: *Baby Girl Scott*, 1987, Mary Beth Hurt

17 2P: *Paternity*, 1981, Beverly D'Angelo
9P: *Donor*, 1990, Melissa Gilbert

24 2P: *Lethal Charm*, 1990, Heather Locklear
9P: *Diana: Her True Story (Part 2)*, 1993, Serena Scott Thomas

31 2P: *Haunted Honeymoon*, 1986, Gene Wilder
9P: *She-Devil*, 1989, Meryl Streep

FRIDAY

4 2P: *Benefit of the Doubt*, 1993, Amy Irving
9P: *In the Custody of Strangers*, 1982, Martin Sheen

11 2P: *Prince of Bel Air*, 1986, Kirstie Alley
9P: *The Disappearance of Nora*, 1993, Veronica Hamel

18 2P: *Peter Gunn*, 1989, Peter Strauss
9P: *With a Vengeance*, 1992, Melissa Gilbert

25 2P: *Child of Rage*, 1992, Mel Harris
9P: *HER DESPERATE CHOICE*, 1996, Faith Ford ■

SATURDAY

5 4P: *Somebody's Daughter*, 1992, Nicolette Sheridan
6P: *Body of Evidence*, 1988, Margot Kidder
8P: *Malone*, 1987, Burt Reynolds

12 4P: *American Geisha*, 1986, Pam Dawbe
6P: *Friendships, Secrets and Lies*, 1979, Sondra Locke
8P: *HER DESPERATE CHOICE*, 1996, Faith Ford ■

19 4P: *My Breast*, 1994, Meredith Baxter
6P: *Lightning in a Bottle*, 1993, Lynda Carter
8P: *Laker Girls*, 1990, Tina Yothers

Halloween Weekend

26 2P: *Chiller*, 1985, Paul Sorvino
4P: *Manhunt: Search for the Night Stalker*, 1989, Richard Jordan
6P: *She-Devil*, 1989, Meryl Streep

Halloween Week

OCTOBER

weekdays

ET/PT	PROGRAM
6:30A	CONSUMER ADVISORY
7:30A	THE DAY AFTER TOMORROW
8:00A	WHAT EVERY BABY KNOWS
8:30A	KIDS THESE DAYS
9:00A	THE DAY AFTER TOMORROW
9:30A	SISTERS
10:00A	DEADLY MIND
10:30A	OUR HOME
11:00A	THE NEW YORK TIMES
11:30A	HANDMADE BY DESIGN
NOON	MAINTENANCE
1:00P	OUR HOME
1:30P	THE NEW YORK TIMES
2:00P	NURSES
2:30P	THE NEW YORK TIMES
3:00P	THE NEW YORK TIMES
3:30P	THE NEW YORK TIMES
4:00P	THE NEW YORK TIMES
4:30P	THE NEW YORK TIMES
5:00P	THE NEW YORK TIMES
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10:30P	THE NEW YORK TIMES
11:00P	THE NEW YORK TIMES
11:30P	THE NEW YORK TIMES
12AM	THE NEW YORK TIMES
12:30AM	THE NEW YORK TIMES
1:00A	THE NEW YORK TIMES
1:30A	THE NEW YORK TIMES

weekends

Lifetime
Television for Women

ET/PT	PROGRAM	PROGRAM
6:30A	CONSUMER ADVISORY	CONSUMER ADVISORY
7:30A	THE DAY AFTER TOMORROW	THE DAY AFTER TOMORROW
8:00A	WHAT EVERY BABY KNOWS	WHAT EVERY BABY KNOWS
8:30A	KIDS THESE DAYS	KIDS THESE DAYS
9:00A	THE DAY AFTER TOMORROW	THE DAY AFTER TOMORROW
9:30A	SISTERS	SISTERS
10:00A	DEADLY MIND	DEADLY MIND
10:30A	OUR HOME	OUR HOME
11:00A	THE NEW YORK TIMES	THE NEW YORK TIMES
11:30A	HANDMADE BY DESIGN	HANDMADE BY DESIGN
NOON	MAINTENANCE	MAINTENANCE
1:00P	OUR HOME	OUR HOME
1:30P	THE NEW YORK TIMES	THE NEW YORK TIMES
2:00P	NURSES	NURSES
2:30P	THE NEW YORK TIMES	THE NEW YORK TIMES
3:00P	THE NEW YORK TIMES	THE NEW YORK TIMES
3:30P	THE NEW YORK TIMES	THE NEW YORK TIMES
4:00P	THE NEW YORK TIMES	THE NEW YORK TIMES
4:30P	THE NEW YORK TIMES	THE NEW YORK TIMES
5:00P	THE NEW YORK TIMES	THE NEW YORK TIMES
5:30P	THE NEW YORK TIMES	THE NEW YORK TIMES
6:00P	THE NEW YORK TIMES	THE NEW YORK TIMES
6:30P	THE NEW YORK TIMES	THE NEW YORK TIMES
7:00P	THE NEW YORK TIMES	THE NEW YORK TIMES
7:30P	THE NEW YORK TIMES	THE NEW YORK TIMES
8:00P	THE NEW YORK TIMES	THE NEW YORK TIMES
8:30P	THE NEW YORK TIMES	THE NEW YORK TIMES
9:00P	THE NEW YORK TIMES	THE NEW YORK TIMES
9:30P	THE NEW YORK TIMES	THE NEW YORK TIMES
10:00P	THE NEW YORK TIMES	THE NEW YORK TIMES
10:30P	THE NEW YORK TIMES	THE NEW YORK TIMES
11:00P	THE NEW YORK TIMES	THE NEW YORK TIMES
11:30P	THE NEW YORK TIMES	THE NEW YORK TIMES
12AM	THE NEW YORK TIMES	THE NEW YORK TIMES
12:30AM	THE NEW YORK TIMES	THE NEW YORK TIMES
1:00A	THE NEW YORK TIMES	THE NEW YORK TIMES
1:30A	THE NEW YORK TIMES	THE NEW YORK TIMES

EASTERN PACIFIC TIME ZONES

EFFECTIVE AS OF 10/7/96

ITALIC TITLES INDICATE NEW TIME SLOTS

BOLD TITLES INDICATE NEW PROGRAM